MUSIC-CONCERTS ON MANY STAGES-OPERAS TO COME

Opera Lovers Catch Breath Before Metropolitan Opens

San Carlo Gave Foretaste and Fortune Gallo Says Next Autumn's Repertoire Will Be Longer-Music Season Well Under Way.

By W. J. HENDERSON.

TILLIE PARKE, principal oboist of Covent Garden in the last years of the eighteenth and first of the nineteenth century, wrote his memoirs, which are cherished by all antiquarians of music Among the thousand and one other delightful anecdotes which enliven his pages is one relating to the habit of inordinate drinking which prevailed in England in his day. He tells of a distinguished Member of Parliament, a famous wit and eminent orator, who rivalled Falstaff in his capacity for wine. But alas! His punishment came upon him, and it fit the crime. He was invited to a great dinner and failed to appear. He was informed that his absence had been regretted and that some particularly fine wine had been procured especially for him.

"I am sorry you gave yourself that trouble," he replied, "as bad

wine does as well for me as good, for I can't taste either."

Capt. Cuttle might tell us that "the bearings of this observation lays in the application on it." But the truth is that it has no application whatever. It just spontaneously drifts into the mind of one who has observed a part of the huge conglomerate public of New York in the throes of more opera excitement. Willie Parke and his wretched old Parliamentary tippler have no connection with the enlightened operagoers of New York, who have just paused to catch their breath between four weeks of ecstasy at the Century Theater and twenty-three at the Metro-

Fortune Gallo and the San Carlo Grand Opera Company have not suffered from the doubtful wanderings of the Gulf Stream. No matter how oppressive the atmosphere has been in the Century Theater the audiences have been large indeed, usually as large as the house could receive. The repertoire was conservative. No hazardous experiments were tried. One was promised, but it materialized only in some attractive pictures of a prima donna exercising with a medicine ball.

Verdi contributed to the list the operas by which he seems fated to be kept before this public. Even "Otello" was left in the background last night of the season. As for "Falstaff," that was not even accorded the honor of being talked about as "Salome" was. "Lohengrin" one characteristically Italian performance. The audience which heard it was one of the smallest of the season. The Germans will not go to hear "Lohengrin" given in the Italian manner, and the Italians will not go in large numbers to hear it at all.

The stars of Mr. Gallo's season were Mme. Rappold, Miss Fitziu and Mme, Tamaki Miura, among the women, and Vincente Ballester among The chief conductor was Carlo Peroni, who directed almost the whole series of presentations and who showed himself to be a good routinier. There were a tolerable chorus and a fairly good orchestra. The chief accomplishment of the season was the performance of familiar operas at prices which placed good seats within the reach of almost

It is promised that next autumn Mr. Gallo will give a much longer series of performances. This is interesting. It is interesting for several reasons, one of which is that never in all its history has an impresario thought it wise to open the regular season of the Metropolitan before the

struments.

But the string quartet presents four

beauty and adorned only with homo-

geneous tonal tints such as are to be

is why chamber music is a good musical educator. And that is why we

ought to be glad that the current season, yet young and opulent in or-

chestral promise, is to offer so much

An American residing in Rome went

to the International Music Festival at

Salzburg. He writes to the music reviewer of The New York Herald that

it was very interesting. Leo Sowerby, the first American composer.sent to

realize that a congress of midnight

Concert Calendar.

TO-DAY.

HIPPODROME, 3-Ukrainian Na-John Charles Thomas, barytone, Hippodrome, 8:15—John McCor-mack. Town Hall, 8:15—Mme.

Sonia Radina, Russian songs.

MONDAY.

ÆOLIAN HALL, 8:15-Miss Helen

Stover, soprano. Town Hall, 8:15 - Wendling String Quartet.

TUESDAY. CARNEGIE HALL, 8:15—Philadel-

phia Orchestra, Aeolian Hall, 8:15-Lenox String Quartet. Car-

negle Chamber Music Hall-Las-

WEDNESDAY.

ÆOLIAN HALL, 3-Lyell Barber.

CARNEGIE HALL, 8:15—Music Lovers Association. Town Hall, 8:15—Miss Rose Becker, violinist. Aeolian Hall, 8:15—Miss Anita

FRIDAY. ÆOLIAN HALL, 8:15—Miecszlaw

SATURDAY. CARNEGIE HALL, 2:30—Albert Spalding, violinist. Acolian Hall, 3 —Frederic Dixon, pianist. Acolian

Hall, 8:15—Triestino Quartet. Town Hall, 8:15—Miss Myra So-

kolskaja, Russian and Jewish folk

zlo Dortsak, tenor.

Atwater, soprano.

Muenz, pianist.

middle of November. If Mr. Gallo begins his season early in September voice. The orchestra bewilders and and continues it till the Metropolitan dazzles the hearer with its gorgeous opening we shall approach that ce- array of instrumental colors. lestial state in which there is opera hope that the Russian Grand Opera Company will come in the spring and renew for us the delights of "Christmas Eve" and "The Tsar's Bride."

The musical season of 1922-23 is now fully under way. It has not sent up its balloon jib topsail or broken out its spinnaker, but it is reaching along at a good ten knot gait. As usual, it is going to be very rich in orchestral certs. The ancient and honorable hare to the feast of sound, and will also parade the largest battalion of It would be a joy to add hat it would also produce some new mpositions of lasting value; but that ms to be at least doubtful.

There will also be the concerts of the Symphony Society, with as many star conductors as the Philharmonic. Friends of music will befriend music which greatly needs befriending, and Mr. Bodanzky will again lead some of the correspondent adds that forlorn hopes. The Philadelphia Order of the music was "a joke." He most of the music was "a joke." He correspondent that it was no modern that it was to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the concerts he has yet to see a single week the conc declares that it was so modern that it sounded "like cats on a housetop." What a delightfully old fashioned Beethoven and Strauss for its opening gentleman, to be sure! Does he not rogram. Nothing new or revolu-ionary can be found in the "Meisteringer" prelude, Beethoven's B flat ymphony or Richard Strauss's auto-lographical tone poem "A Hero's Your t

A new American orchestra will ask for public consideration. It will be conducted by Dirk Foch, who is not unknown here but who is thought never to have had opportunity to dis-close the whole measure of his ability. That some other orchestras will come from other citles is certain. New is going to have a symphony three concerts by it. Cincinnati has a newly imported conductor. New York will have to behold him, it is most

One thing forces itself upon the namely, that nothing in the line of new compositions is put forward as demanding his interest or enthusiasm. He is still invited to consider the glories of Stransky, Bodanzky, Mengeiberg, Coates, Stokowski, Damrosch and Walter.

It may be regarded as encouraging that so many chamber music organizations are appealing for public support. Doubtless some exaggeration is made in the estimates of the "eal-tural" value of chamber music, but there can be no question that earnest attention to its performance is one of the surest methods of developing a real understanding of the art of mu-

Since the ancient chant gave way to polyphonic writing the whole art of music has rested on the laws of harmonized melody. Modern music consists of this harmonized melody. Only the wholly unmusical mind is capable of thinking of a tune as dissociated from its chords. When con-trapuntal effects are introduced into a musical work they may be either imitative or contrasting—or, as it is technically expressed, "free."

But in the final analysis the basis

of modern music is a tune forming the governing part of a four part harmony. The string quartet exposes this form more clearly than any other form can. The piano leans always toward the disguises of passages, decorative arabesques, ponderous chord effects. The violin accentuates the melodic solo at the expense of the harmony. The solo singer demands attention to the sensuous giory of the Some of Many Artists to Be Heard on the Concert Stage



The Lenox String Quartet, a new or-ganization, will give its first concert here on Tuesday evening in Aeolian Hall.

The program: Quartet, opus 2, Kodaly, and Quartet, opus 18, No. 1, in F, Bee-

be the principal work to be played and discussed at the next Adolph Lewisohn Chamber Music Concert on Thursday

Has 3 Fellows in Music

Felix Lamond, professor of music of

the American Academy in Rome, has

Week Replete With Events to Interest Music Lovers

John McCormack Sings To-night at the Hippodrome, Where Ukrainian Chorus Appears This Afternoon-Recitals by Singers and Orchestras Announced.

part harmony in its fundamental his first appearance to-night be-fore an American audience since The members of the body are Carl Wendling, first violin: Hans Michaelis, his serious illness last spring on a date which has been prominently asso-ciated with the high water mark of plano quintet. found within the range of the four in-struments. Therefore the hearer's mind is not distracted from matter to ciated with the high water mark of manner, from form to costume. That his career.

He will sing at the New York Hippodrome this evening. It was on this day of the month in 1897 that he left his home in Athlone for Summer Hill College, Sligo, while seven years later, on October 15, 1904, he left Dublin for Milan to further his years state. Laszlo Dortsak, tenor, will give his first recital here on Tuesday evening in Carnegie Chamber Music Hail. The program: "Una Furtiva Lagrima." Donizetti; "Nebhie," Resphigi: "Ein Schwan." "Im Kahne," and "Ein Traum," Grieg: "Klinge, Klinge Mein Pandero," and "Staendchen," Jensen; "Elegie," Massenet; "Il Neige," Bemberg; Hungarian songs: "Banatosan Zeng a Madar," and "Sulyom Peti Hegeduje," Serly: "Rakoczi Megterese," Kacsoh; "A Dream," Bartlett; "I Hear a Thrush at Eve," Cadman; "Give a Man a Horse He Can Ride," O'Hara. Miss Emmy Kovacs at the piano. Three years' later, on October 15, 1907, he made his operatic debut in "Cavalleria Rusticana" at Covent Garden. London, and on October 15, 1909, he sailed for America to appear with Oscar Hammerstein's company at the

by Alexander Koshetz, will give its sec-ond concert this afternoon in the Hiprealize that a congress of midnight outs is a purely fortuitous combination whose utterances are involuntarily discordant?

Your true modern knows why and how he makes strange sounds. He knows just how to make them. And he can produce several hundred psychological, analytical, historical and even pathological reasons for them. The art of music is not far beyond its infancy. That four part harmony of which the chamber music organization is the expounder is already pronounced antiquated. The future is big with promise of new combinations.

"Cats on a housetop," forsooth! Not even Dana Da in his most sublime intoxications ever dispatched a sending such as those ready to be loosed by some of our own villagers—if they ever get a chance.

To-morrow the chorus afternoon in the Hipprodrome. The program will number among its selections such canticles as "Saint Barbara" and "The Guardian Angel," by Mr. Koshetz, "Early Morning," by Stupnitsky: "The Church Was Built in Kootzilka," by Stetzeiko, and "Shtchedryk," by Leontovich. The term canticles, it might be said in passing, is used to designate songs sung under the windows of houses in the Ukraine on New Year's Eve by choirs composed mostly of children. A selection of Russian operatic arias sung by Mme. Nina Koshetz, soprano of the former Imperial Opera in Moscow, and Mile. Oda Slobodskaja, soprano of the former Imperial Opera of Petrograd, as soloists, will supplement the chorus. A new selection of Christmas carols will be sung by the chorus, including, among others, "In the Grandfather's Court," by Koehetz, and "Yilanka Cut the Silken Grass," by Stupnitsky, and also a new list of folk songs by Koshetz. Leontovich, Stetzenko and Koshetz.

To-morrow the chorus appears at the Brooklyn Academy of Music. To-morrow the chorus appears at the Brooklyn Academy of Music.

John Charles Thomas, at his recital this afternoon in Aeolian Hall, will sing old Italian airs, German lieder, French songs-with and without accompaniment—and lyrics by Bonner, John Densmore and other writers. William Janaushek will be at the plane.

The first costume recital of the new season will be given by Sonta Radins at the Town Hall this evening. She will give a program made up chiefly of Russian and Ukrainian folk songs. Mme. Radina, who has previously appeared in this city as dramatic soprano with both the Russian and the Ukrainian opera companies, will also sing ian opera companies, will also sing arias from the roles in which she has

Miss Anita Atwater's first song recital here on Thursday evening in Aeolian Hall, Miss Rose Becker's first violin recital here on Thursday evening at Town Hall, the first recital here of Mieczysław Muenz, Polish planist, on Friday evening in Aeolian Hall, Albert Spalding's violin recital on Saturday afternoon in Carnegie Hall, Frederick Dixon's plano recital on Saturday afternoon in Aeolian Hall and Miss Sokolskaya's first recital in this country of Jewish and Russian Miss Helen Stover, who will appear in her New York debut recital at Aeolian Hall to-morrow evening, is a soprano, whose training has been entirely American. She is an Ohio girl, whose work in music began at Miami University. Later at the Cincinnati College of Music she was awarded the gold medal. She has sung with the Boston Symphony Orchestra, the Cincinnati Symphony Orchestra under Eugene Ysaye and with the Portland (Oregon) Symphony Orchestra. In New York she has been heard with Goldman's Concert Band and with the Metropolitan Opera House Orchestra at one of the Himpodrome concerts. in this country of Jewish and Russian folksongs on Saturday evening at Town

living quarters for the professor and three studies for the fellows in music were provided. Suitable furniture, a library of musical works and orchestral scores and planos were purchased and

J. Henderson, Walter Spalding and Owen Wister met and unanimously appointed Leo Sowerby of Chicago first fellow in music. On November 1, 1921, an open competition for American born citizens was held, with the result that Howard Hanson of San Jose, Cal., was awarded the fellowship, the jury being as aforesaid. Thus a second competition was held, and Randall Thompson of Harvard was elected. This election completes the number of fellows, and henceforth three men will be in residence. The annual stipend of the professor is \$3,000, with \$1,500 for travel. Each fellow receives \$1,000 per annum for maintenance, with lodging (food at cost) and \$1,000 for travel.

"As in the case of the French Prix

cost) and \$1,000 for travel.

"As in the case of the French Prix de Rome a specified amount of original work is required of the fellows each year. During the last year Leo Sowerby has composed a sonata for plano and violin, a ballade for two planos and orchestra, two pieces for plano and violin and a set of five pieces for plano. The sonata was performed in public in Rome on January 23, and at Queens Hall, London, on October 10, by the composer and MacNeil, the violinist. The ballade will be played by Maier and

"Howard Hanson has written a set of Howard Hanson has written a set of three plano pleces dedicated to King Victor Emmanuel, the first of which was played before the King on his visit to the academy May 31. He has also composed an entire symphonic work—"Scandings has Symphony"—in E minor, which will be played either in New York or Rome payt sagon.

Rome next season.
"Richard Aldrich and Walter Dam-rosch have visited the department dur-ing the year and have declared that the work done has been of high caliber. Of the department itself Mr. Damrosch has written: 'As an American citizen I am proud of the work you are doing.' His opinions have also been expressed in the

The Lenox Quartet announces that it is the outcome of the belief that the constantly growing interest in chamber music, a form of musical art only just teginning to be understood, calls for an organization willing and able to present compositions in a way which will satisfy the masses of music loving people and not only a few connoisseurs. It was formed by Emmeran Stober, former cellist of the Berkshire String Quartet. The other members are Sandor Harmati, first violin; Wolfe Wolfinsohn, second violin, and Nicholas Moldavan, viola. public press.
"The policy of the department has been to encourage discussion and performance of current musical composition, and to this end a weekly meeting of composers has been held at the Chiaraviglio. This 'musical circle' has

of composers has been held at the Chiaraviglio. This 'musical circle' has been instrumental in bringing become a feature of Roman musical life become a feature of Roman musical life become in the End of the Sinsheimer Quartet. The public is cordially invited, and no tickets are necessary.

The Quartetto Triestino of Trieste, composed of Augusto Lancovich, first violin: Giuseppe Viezzoli, second violin: Maulio Dudovich, viola, and Dino Baraldi, cello, will give its first American concert at Aeolian Hall on Saturday evening. The program consists of three quartets: Boocherin's in C minor, Debussy's in G minor, opus 10, and Becthoven's in E minor, opus 55, No. 2.

Other musical events of the week will be Lyell Barber's piano, recital on Wednesday afternoon in Aeolian Hall, Miss Anita Atwater's first song recital here on Thursday evening in Aeolian bere on Thursday evening in Aeolian bere on Thursday evening in Aeolian Hall, Miss Anita Atwater's first song recital in the Chiaraviglio. This 'musical circle' has been instrumental in bringing toecome a feature of Roman musical life become a feature of Roman musical life and has been instrumental in bringing together the leading composers, whose opinions on musical works has been instrumental in bringing together the leading composers, whose opinions on musical works has been instrumental in bringing together the leading composers, whose opinions on musical works has been instrumental in bringing together the leading composers, whose opinions on musical works has been instrumental in bringing together the leading composers, whose opinions on musical works has been instrumental in bringing together the leading composers, whose opinions on musical works has been entered in has been instrumental in bringing together the leading composers has been instrumental in bringing together the leading composers has been instrumen

"In my opinion the department has entirely fulfilled expectations, and has justified its inception; the amount and been of the greatest benefit,
"I have the honor to be, dear Dr. Pritchett, yours faithfully. "FELIX LAMOND."

"A Fantastic Fricassee" at the Green ich Village Theater enters upon it

William A. Boring, and Felix Lamond, professor of music, were authorized to hiaraviglio, opposite the academy main building, was selected. A music hall,

"On October 1, 1921, a national jury, consisting of Richard Aldrich, John Alden Carpenter, Walter Damrosch, W. J. Henderson, Walter Spalding and

ballade will be played by Maier and Pattison on their forthcoming tour in one United States.

AT THE GREENWICH VILLAGE.

The Wendling Quartex of Stuttgart, which came to this country expressly to appear in the Berkshire Festival performances last month, will remain in America to fulfill ten concert engagements. The quartet's only New York appearance will take place to-morrow evening at the Town Hall, with a provening at the Town Hall, with a program as follows: Reger, quartet, opus 79, 109, E flat; Haydn, quartet, opus 79, 121, meeting of the Carnesic Corporation. He says in part:

"Bear Dr. Pritchett, acting president of the San Carlo Grand Opera Company, who sings the leading role in "A Brittany ovening at the Town Hall, with a proment of musical composition of the American Academy in Rome was organized at the Jury, 1921, meeting of the Cast are James Watts and Rex Story, eccentric comedians, and Rex Story, eccentric comedians,

Damrosch Soloist for Young People's Symphony Concer.

Conductor to Play at Series' Anniversary-Other Musical Events.

Walter Damrosch, conductor of the New York Symphony Orchestra, will appear with his orchestra as soioist at the first of the symphony concerts for young people in Carnegie Hall on Saturday afternoon, November II, when his planned to celebrate with appropriate ceremony the twenty-fifth anniversary season of this series. Mr. Damrosch will conduct the first three numbers on the program. Frank Damrosch, who founded the Young People's concerts in 1885, will direct the final selection—Saint-Saens so "Le Carnaval des Animaux." In this number Walter Damrosch will play one of the two piano parts and Alfred Corto the other. appear with his orchestra as soloist at

of the two piano parts and Alfred Corto the other.

Bruno Walter, who will conduct three concerts of the Symphony Society in February, made his farewell appearance last month in Munich as conductor and general music director of the opera, to which post he succeeded the late Felix Mottl in 1914. His concerts as guest conductor with the orchestra will be Mr. Walter's first appearance in New Mr. Walter's first appearance in New

York.

Mr. Damrosch has consented to give three symphony concerts for Young People with the New York Symphony Orchestra in Montclair, N. J. These concerts will be developed along the lines of the New York series, with Mr. Damrosch giving short verbal explanations of the music in terms that are within the musical understanding of young people of eight and upward. The dates arranged for the Montclair concerts are December 19, February 27 and March 20. An additional concert in this series will

December 19, February 27 and March 20.
An additional concert in this series will
also be given by George Barrere and the
Barrere Ensemble, which will illustrate
the wood wind instruments.

The orchestra with Paul Kochanski
and Albert Spalding, the violinists, as
assisting artists, will leave for its first
tour of the season on Friday. Mr. Damrosch will direct concerts in New Rochelle, Washington, Baltimore and
Philadelphia, returning to New York for
the first concert in Aeolian Hail Sunday, October 29.

At the first Philharmonic concerts of
the season on Thursday evening, October

the season on Thursday evening, October 26, and Friday afternoon, October 27, Josef Stransky will present two works new to Philharmonic audiences. One of these works is new in this country— Korngold's symphonic overture, "Sur sum Corda." Strauss's "Salome's Dance' professor of music, were authorized to proceed to Rome to arrange, in consultation with the director of the academy, quarters for the department. The Villa (Chiaraytello omestic the academy main Gilman's program notes. The symphony selected for the opening concerts is Beethoven's Seventh. Debussy's two nocturnes. "Nuages" and "Fetes" will precede the Strauss number, which will precede the Strauss number, which will conclude the program. Other novelties which Mr. Stransky will offer his audiences during the season include a scherzo for orchestra by Leo Weiner. Srambati's "Te Deum Laudamus," a symphonic poem by Savine entitled, "Golgotha," Daniel Gregory Mason's C major symphony, Elgar's "Faistaff," the Pastoral symphony of Vaughan Williams, Rubin Goldmark's "A Negro Rhapsody," and "A Pagan Poem" by Loeffier. The Philharmonic series at the Metropolitan Opera House will open

Continued on Page Six.

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